

# Vocal Selection

# SHOW BOAT

ADAPTED FROM EDNA FERDER'S NOVEL OF THE SAME NAME

BOOK & LYRICS BY

OSCAR HAMMERSTEIN II

MUSIC BY

JEROME KERN



782.14  
KERN

THE WELK MUSIC GROUP

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Can't Help Lovin'  
Dat Man  
Make Believe  
Why Do I Love You?  
Bill  
You Are Love  
Ol' Man River





# Show Boat

## VOCAL SELECTION

Music by JEROME KERN

Words by OSCAR HAMMERSTEIN II



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# Can't Help Lovin' Dat Man

3

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
JEROME KERN

Tempo di Blues (*slowly*)

Piano

Piano introduction in E-flat major, 4/4 time. The left hand (L.H.) plays a steady eighth-note bass line. The right hand (R.H.) plays a melodic line with a long, sweeping slur over the first two measures, ending with a fermata on a half note.

First system of the song. The vocal melody is in E-flat major, 4/4 time. The lyrics are: "Oh lis - ten, sis - ter, I love my Mis - ter man — and I can't —". The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

Second system of the song. The vocal melody continues with the lyrics: "— tell yo' why, — Dere ain't no rea - son why I should love dat". The piano accompaniment continues with the same rhythmic pattern.

Third system of the song. The vocal melody concludes with the lyrics: "man. — I must be sump - in' dat —". The piano accompaniment continues with the same rhythmic pattern.

De an - gels done plan.

De chimb-ley's smok-in', De roof is leak-in' in, But he don't—

— seem to care, He can be hap-py Wid jus' a sip of

gin. I ev - en loves him when—



— his kiss - es got gin.

**Refrain (slowly)**

Fish got to swim and birds got to fly, — I got to love — one

*mp espressivo*

man till I die, — Can't help lov - in' dat man — of

mine. — Tell me he's la - zy,

*p delicately*

*p*

Chord symbols: Bb7+, Bb7, Eb, Eb, Cm, Fm7, Bb7, Eb, Cm, Ab6, Abm6, Eb(F), Eb, Cm(D), Cm, Bb7, Eb, Ab6, Eb, Cm.



tell me he's slow,

Tell me I'm cra - zy, may-be, I know,-



Can't help

lov - in' dat man— of mine.



When he goes a - way

*cresc. e più appass.*



Dat's a rain - y day,

And when he comes

*cresc.*



back dat day is fine, — De sun will shine.

He can come home — as late as can be, — Home wid - out him — ain't

no home to me, — Can't help lov - in' dat man — of

mine. mine.

# Make-Believe

(Magnolia and Ravenal)

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
JEROME KERN

**Allegro grazioso**

**Piano**

*p*

*8va....*

*rall. e dim.*

**C**

**Cmaj7**

**C7**

**F**

**Fm6**

The game of "just sup - pos - ing" is the sweet - est game I know, —

**C**

**G7**

**C**

*mp*

*a tempo*

Our dreams are more ro - man - tic than the world we see.



And if the things we dream a - bout don't hap - pen to be so, —

That's just an un - im - por - tant tech - ni - cal - i - ty. —

Refrain *At a slow even pace (expressively)*

We could make be - lieve — I love you, — On - ly make be - lieve —

— that you love me. — Oth - ers find peace of mind in pre -

tend - ing; — Could - n't you? Could - n't I? Could - n't we —

— make be - lieve our lips — are blend - ing — In a

phan - tom kiss, — or two, or three? — Might as well make be -

lieve I love you, — For, To tell the truth, — I

*cresc.* *mf* *rall. e dim.*



1. *C* *Gd:m* 2. *C* 3. *last time*

do. \_\_\_\_\_ We could do. \_\_\_\_\_ do. \_\_\_\_\_ Your par-don I

*a la Valse*

*smorzando* *p*

*Dm7* *G7* *Cmaj7* *C6* *Dm6*

pray, \_\_\_\_\_ 'twas too much to say, \_\_\_\_\_ The words that be - tray

*G7* *Em7* *C* *G7*

my heart. \_\_\_\_\_ We on - ly pre - tend, \_\_\_\_\_ You do not of -

*C6* *Dm7* *G7* *C*

fend, \_\_\_\_\_ In play - ing a lov - er's part. \_\_\_\_\_

*rall.*

# Why Do I Love You?

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
JEROME KERN

**Piano**

**Moderato**

*mf dim.*

*p*

**Ab**

I'm walk - ing on the air, dear, — For life is

**Fb7** **Ab6** **Fb7**

fair, dear, — to lov - ers;



**Ab** **Fm6**

I'm in the sev - enth heav - en (There's more than

**C** **G9** **C**

sev - en, my heart dis - cov - ers,

**Eb7** **Ab** **Eb9** **Eb7**

In this sweet, im - prob - a - ble and un - real world,

**Ab** **Bbm7** **Eb7**

Find - ing you' has giv - en me my i - deal world.

*cresc.* *f*

Refrain (*tenderly*)

Why do I love you? Why do you love me?

*p*

(b)

Why should there be two hap - py as we? —

(b)

Can you see — the why or where - for, I should be —

— the one you care for? You're a luck-y boy,

(b)



**Eb7(Ab)** **Eb7** **Ab** **Ab6**

I am luck - y too, All our dreams of joy

**Eb7** **Ab9**

seem to come true. — May - be that's — be - cause you

**Dbmaj7** **Dbm6** **Ab** **Bbm7** **Eb7**

love me, May - be that's why I love

**1. Ab** **2. Ab**

you! — you! —

*Ad.* 8 \*

Ol' man-river, dat ol' man river,  
He must know sumpin', but don't say nothin';  
He jus' keeps rollin', He keeps on rollin' along.



Why do I love you? Why do you love me?  
Why should there be two happy as we?  
Can you see the why or wherefor,  
I should be the one you care for?

Fish got to swim and birds got to fly,  
I got to love one man till I die,  
Can't help lovin' dat man of mine.

Photos by perm



I've cou'd make believe I love you,  
Only make believe that you love me  
Others find peace of mind in pretending;  
Cou'd-nt you?  
Cou'd-nt I?  
Cou'd-nt we?

I can't explain, It's surely not his brain  
That makes me thrill. I love him  
Because he's wonderful,  
Because he's just my Bill.

*M.G.M. Pictures*

I've could make believe I love you,  
Only make believe that you love me  
Others find peace of mind in pretending;  
Could-nt you?  
Could-nt I?  
Could-nt we?

I can't explain, It's surely not his brain  
That makes me thrill. I love him  
Because he's wonderful,  
Because he's just my Bill.

M.G.M. Pictures

# BILL

Words by  
P.G. WODEHOUSE and  
OSCAR HAMMERSTEIN 2nd

Music by  
JEROME KERN

Andante moderato

Piano

*mf*



I used to dream that I would dis - cov - er\_ The per - fect lov - er some  
He can't play golf, or ten - nis, or po - lo, - Or sing a so - lo, or

day. I knew I'd re - cog - nize him If ev - er he  
row. He is - n't half as hand - some As doz - ens of



F7 B<sup>b</sup> F7 B<sup>b</sup> B<sup>b</sup> Gm6 Dm Bbmaj7 Gm6 Dm Gm C#dim  
 came 'round my way. I al-ways used to fan - cy then, He'd be  
 men that I know. He is - n't tall and straight and slim, And he

A7 Dm A7 Dm Dm6 F C9  
 one of the God - like kind of men; With a gi - ant brain and a  
 dress-es far worse than Ted or Jim; And I can't ex - plain why he

F C9 F C7(F)  
 no - ble head, Like the he - roes bold in the books I read,  
 should be just The — one, one man in the world for me.

F7 B<sup>b</sup> Cm7 F9 F+ B<sup>b</sup> Bbdim  
 Refrain (*very slowly*)  
 But a - long came Bill, Who's not the type at all, You'd meet him on the street and nev - er  
 He's just my Bill, An or-di-nar-y boy, He has-n't got a thing that I can

F7 (Bb)

F7

G

Cm

F7

F7+

Bb

Bbmaj7

Gm

C9

not-ice him; His form and face, His man-ly graee Are not the kind that you Would  
brag a - bout; And yet to be Up - on his knee So com-fy and room-y Feels

F7

Cm7

F7

Bb

Cm7

F9

F+

find in a sta-tue, And I can't ex-plain, It's sure-ly not his brain That  
nat-ur - al to me, And I can't ex-plain, It's sure-ly not his brain That

Bb7

Ebmaj7

Eb7

C7

makes me thrill. I love him — Be - cause he's  
makes me thrill. I love him — Be - cause he's

rall

Bb

Cm7

F7

1. Bb

2. Bb

won - der - ful, — Be - cause he's just old Bill. — He's  
I don't know, — Be - cause he's just my Bill. —

# You Are Love

(Magnolia and Ravenal)

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
JEROME KERN

Allegretto

Piano

*mf* *poco rall. e dim.*

Once a wan-dring ne'er-do-well, Just a va-grant rov-ing fel-low, I

*p* *a tempo*

went my way. Life was just a joke to

tell, Like a lone-ly Pun-chi-nel-lo, My role

Chord symbols: Eb, Fm7, Bb9, Eb, Gm, Cm7



F9 Bb Ab11 Cb G+

was gay. ——— But I knew the joke was aim - less,

Abm6 E7 A# F7

Time went on, I liked the game less, for you see, ———

E# C#m F#m

Some-where lurked a spark di-vine and I kept won-d'ring

E#6 B#7 E#

wheth-er mine would come to me. ———

## Poco agitato

Then — my for - tune turned and I found you;

*mp*

**E<sup>b</sup>** **E<sup>7</sup>**

Here — you are with my arms a - round you.

**D<sup>4</sup>** **Cdim**

You — will nev - er know what you've meant — to me.

**E<sup>b</sup>6** **B<sup>b</sup>9** **B<sup>b</sup>7**

You're — the prize that heav - en has sent — to me.

**E<sup>b</sup>6** **B<sup>b</sup>9** **B<sup>b</sup>7**



Here's — a bright and beau-ti-ful world — all new Wrapped

*rit.*

Eb  
Tempo di Valse

up — in you.

*p*

Eb  
Refrain (with expression)

You — are love, here in my arms

*p*

Where you be - long, And here you will stay. I'll not let you a -

*p*

way; I went day af - ter day with you.

triquillo

You are spring, Bud of ro -

legato

Ebdim

Bb9 Eb9 C Ab6 Fm  
 mance un - furl'd, \_\_\_\_\_ You taught me to

see One truth for - ev - er true.

poco cresc.



**Chords:** Cm, Gm, A $\flat$ 7, D7, E $\flat$ 9, A $\flat$ 6, Fm, 1. E $\flat$ , Cm, Fm7, B $\flat$ 7, E $\flat$ , A $\flat$ , B $\flat$ 7, 2. E $\flat$ , Cm, Fm7, B $\flat$ 7, E $\flat$

**Lyrics:**  
You are love,  
Won - der of all the world. Where you go with  
me Heav - en will al - ways be!  
me Heav - en will al ways be!

**Performance Markings:**  
*mf* *espressivo*  
*f* *rit.*

The musical score is written for a vocal line and a piano accompaniment. The key signature has two flats (B-flat major or D-flat minor). The piano part features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The vocal line is simple and lyrical, with some melisma in the first line. The score includes two endings for the phrase 'me Heav - en will al ways be!'. The first ending leads back to the beginning of the phrase, while the second ending concludes with a final chord and a fermata. The piano accompaniment provides harmonic support and texture throughout.

# Ol' Man River

Words by  
OSCAR HAMMERSTEIN 2nd

Music by  
JEROME KERN

**Moderato**

**Piano**

*ff deliberato*

*mf rit*

**E<sup>b</sup>** **A<sup>b</sup>** **E<sup>b</sup>** **B<sup>b</sup>7**

Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,

*p a tempo*

**E<sup>b</sup>7** **A<sup>b</sup>6** **E<sup>b</sup>** **Cm7** **F7** **B<sup>b</sup>7** **E<sup>b</sup>**

Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judg-ment day.



Don't look up an' don't look down, you don't dast make de white boss frown;

*mf*

Bend yo' knees an' bow yo' head, an' pull dat rope un - til yo're dead.

*rall.*

Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de

*p a tempo*

white men boss, Show me dat stream called de riv - er Jor - dan,

*dim*

Db7 Eb7 Eb Abm Bb7

Dat's de ol' stream dat I long to cross. \_\_\_\_\_

*f. rall.*

Refrain (*very slowly, with deep expression*)

Eb Cm Eb Ab Eb Ab

Ol' man riv - er, dat ol' man riv - er, He must know sump - in', but

*p molto legato*







Fb Cm Bb7 Bb9 Fm7 Bb9

don't say noth - in', He jus' keeps roll - in', He keeps on roll - in' a -






*p*

Eb Ab6 Eb Cm









long. \_\_\_\_\_ He don't plant 'ta - ters, he







don't plant cot - ton, An' dem dat plants 'em is soon for - got - ten; But

ol' man riv - er, he jus' keeps roll - in' a - long.

You an' me, we sweat an' strain,

Bo - dy all ach - in' an' racked wid pain. "Tote dat barge!"





"Lift dat bale,"

Git a lit - tle drunk an' you land in jail.



Ah gits wea - ry an' sick of try - in',

Ah'm tired of liv - in' An'

*pp*

*cresc.*



skeered of dy - in', But ol' man riv - er, he

jus' keeps roll - in' a -

*f*

*cresc. e rit.*

1. *Eb*



2. *Eb*



long.

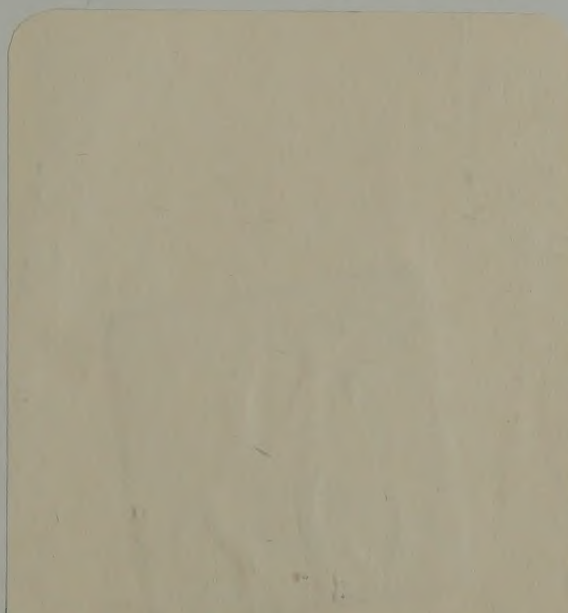
long.

*marcato e sostenuto*

*ff marcato ed allarg.*



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# Ol' Man River

Words by  
OSCAR HAMMERSTEIN II<sup>nd</sup>

(Joe and Male Chorus)

Music by  
JEROME KERN

Very slow

Burthen *p* *con sentimento*

Ol' man riv - er, dat ol' man riv - er, He must know sump-in', but

don't say noth-in', He just keeps roll-in' He keeps on roll-in' a -

The musical score is written for voice and piano. The vocal line is in a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in two staves (treble and bass clef). Above the vocal staff, there are guitar chord diagrams for the following chords: F major, B-flat major, E-flat major, F major, B-flat major, and E-flat major. The tempo is marked 'Very slow' and the mood is 'con sentimento'. The lyrics are written below the vocal staff.

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